

## Music Curriculum III

### Ambition

- Subject sentence – What is the quest of your discipline?

“The Music department ensured that every student has a sound understanding of musical concepts, an experience of mastering at least one instrument, and the confidence to apply these skills to any given musical situation.”

- How does your subject address social disadvantage by equipping students with powerful knowledge?

Social disadvantage is addressed by allowing all students access to instrumental lessons during curriculum time, including the opportunity to master instruments with our instrumental team free of charge. Powerful knowledge and skills are acquired through practical activities and experiences.

Powerful knowledge and musical exposure go above and beyond the requirements of the national curriculum. All genres and styles are linked allowing full exploration of the domain.

- What skills and cultural capital do students acquire in your subject?

Instrumental skills (Keyboards, Ukulele and Vocal) are covered in all music lessons. Students listening and appraising skills are developed every week, along with their musical vocabulary. Cultural experiences are the backbone of our subject. The aim of all musical activities is to expose our students to new material and broaden their experience of music.

- How do you make Career's education explicit in your curriculum?

Every area within each scheme of work (orchestral conductor/performer to recording engineer) has a careers link, with skills embedded in the tasks (for example, learning how to conduct or work recording equipment). This is further expanded at KS4, where 1/4 of the course focuses on careers in the music industry.

- How does your curriculum support Civic Responsibility for the local community?

Topics across all stages encourage reflection on progression and change over time, encouraging students to think about how this could be applicable to their surrounding area.

- How does your curriculum approach issues surrounding race?

Music from all cultures and countries are covered in our schemes, including artists from every race and minority. Race related songs are covered, from blues to protest songs.

- What additional experiences (including expeditions) do your students access in your subject?

Hands-on learning, peer coaching, instrumental tuition, ensemble skills, opportunities to see live performances (showcases), and annual theatre trips.

- Where does your curriculum link with the PDS curriculum?

When profiling the works of major composers or artists, issues such as identity (80's new age pop), gender stereotypes (male dominated composers), mental wellbeing (Schoenberg), abuse (Beethoven's deafness), sexuality (Tchaikovsky), political persecution (Shostakovich).

- How do you support personal development through House and Stretch?

House points are earned at the end of unit performances. Students are given an autonomous stretch challenge and depending on how much of the challenge they can perform, they earn house points. This is done throughout KS3.

### Rationale

- How is your curriculum designed?

It is designed as an all-through curriculum, from KS1. Key skills and concepts have been identified and sequenced so that all areas of music, from historical to contemporary can be covered and explored in a practical manner using a variety of musical instruments.

- What content do you cover and how is this delivered over time?

A sound vocal tradition is established in Reception and developed throughout KS1 and KS2.

Rhythmic work is introduced in KS1 on individual drums, and this leads to Drum Kit skills in KS2. Tuned percussion is added through the medium of Charanga, and these skills are transferred to Keyboard in upper KS2.

Woodwind is introduced in KS2, starting with Ocarina, and progressing to Fife (via Penny Whistle and Recorder); until Flute, Clarinet and Saxophone can be introduced in upper KS2.



These instrumental studies are interleaved with curriculum lessons, covering historical styles, cultural differences and creative concepts (such as performing and appraising), maximizing students' immersion in Music.

KS3 Music lessons are sequenced to allow students to learn about the musical elements through a variety of genres of music. Listening, Performing, Composing and Appraising are covered in each unit. The KS3 units are designed to interleave learning between genres so that prior knowledge and skills can be applied and built on over time.

KS4 is divided into a pre-course skills year (9), and then the 4-unit BTEC course (10 & 11).

In terms of instrumental music, students are taught basic skills, notations and techniques. As they become more proficient, they are moved groups to allow for peer mentoring and coaching.

- Which content don't you cover (that others might)? Why?

Composition. The main barrier to access music is musical notation. It is our student's weakest area. With only 1 hour per week, we simply do not have enough contact time to increase this skill. If we had more dedicated technology, we could add more composition into our schemes, but at the moment, this cannot be supported. We are writing a capital expenses bid to create a second classroom dedicated to technology can be added to the department.

- How many lessons do students have per week, for each year group?

1 hour in KS3, 2 hours in Year 9 and 10, and 3 hours in Year 11

- Which exam board to you use? Why?

BTEC First Award. The units covered means we can achieve a level 2 qualification without relying on composition being a major factor. We can tailor the units we teach to our students' strengths, focusing on Performance and Live Sound.

## Concepts

- How is your subject curriculum designed and delivered in a way that allows pupils to transfer key knowledge to long-term memory?

By the end of their all-through education, a student at Dixons Trinity Academy will know how to read and interpret traditional and modern notation as all units of work embed the traditional and contemporary notation methods.

All students can apply practical instrumental techniques on the Keyboard, Drum Kit, Woodwind, Ukulele/Guitar and the Voice, as a soloist and as part of an ensemble through weekly practical lessons.

- How do you intelligently sequence your curriculum so that new knowledge and skills build on what has been taught before?

New resources have been produced to link every scheme and unit throughout the music curriculum through themes and styles. All music is linked in some way, and through the new 'connectivity-web', pieces and styles can be linked and referred to so that skills and knowledge can be embedded and reinforced.

- How do you use spaced practice / retrieval practice?

All curriculum lessons are practical. Individual practice is used throughout every lesson (practical 'do now' retrieval activities are a starter for all lessons) Retrieval practice is directed through individual questioning and coaching.

- How does your subject use homework to support learning?

Historically, we have not been included in the homework rota. Listening and appraisal activities will be available online for students to complete on a rotation during lessons (8 students at a time in the mac room) and these will be included in the end of cycle grade.

- How is reading and mathematical fluency prioritised in your subject?

All task resources include written instructions and composer facts. Mathematical fluency is regularly embedded through the exploration of rhythm (in all schemes and pieces)

## Implementation

- Subject leadership – What are the roles and responsibilities for staff in your department?

CWa - leads on curriculum design and producing all resources, teaches KS2, 3 and 4, coordinates instrumental team and lessons, deploys instrumental team in DMP, oversees extra-curricular and plans showcases, coordinates external instrumental exams for MAT. In 2021/22 CWa will work closely with TRa to embed KS2 curriculum in other Dixons Primaries and coordinate CPD for primary staff to deliver these schemes.

RMo - LM CWa

RRu - delivers KS1 & 2 curriculum and vocal to DMP, DMN and CVP

AHi - delivers percussion and drumming curriculum at DMP

SSt, MLe, GST, DHo, DHo - deliver instrumental lessons at DTA and DMP



- Subject knowledge – What are the staff specialisms? What has been the impact of staff training?

CWa - produces learning resources for music teachers nationally and internationally via online platforms

All instrumental tutors are specialists in their field. The instrumental team have developed their pedagogy and practice during data/planning days to allow for group teaching and a whole class approach.

- Equitable delivery – How do you support disadvantaged students and students with SEND?

All disadvantaged and SEND students are offered intervention sessions with the instrumental team. All tasks are colour differentiated in lessons so that all learning stages are catered for.

- Planning the progression model – How does a certain topic (e.g. algebra / language analysis) progress across the key stage(s)?

All pieces covered have been transposed into common keys so that common chords and symbols are used. All links can be easily identified this way and progression can be made faster. Pieces are selected for their rhythmic content, and notation type to allow for continuation and progression. Key themes and features are common in all pieces to allow for connectivity to other units of work.

- Breadth and depth – How do your LTPs / SoW demonstrate extent of knowledge and skills coverage and depth?

SoW cover every aspect of music, from Baroque to Contemporary, Rock to RnB. Orchestral music is covered in listening exercises, and then students explore themes practically. Popular music is covered by decade and all major styles and artists are studied, including cultural influences.

- Assessment – How do teachers assess across the unit / term / cycle / year / key stage?

Assessment is continual teacher assessment at KS3. Each practical task is observed by staff and graded 1-5 (5: mastered, 4: good, 3: satisfactory, 2: some attempt made, 1: not yet able). All progress marks are recorded in the music tracker, which then calculates number of tasks completed, and the standard of completion for the end of cycle assessment. Key skills are revisited in each unit, so that improvements can be made in the year. Accurate monitoring allows for 'live-intervention' to be put in place during a practical lesson. Interventions used are reflected from the skills demonstrated and progress made.

- Covid - Based on identified gaps in skills and knowledge, how have you adapted the curriculum due to the pandemic?

During the lockdown period, KS3 students completed listening activities and theoretical tasks. This was assessed in a written and listening assessment on return to school. Since then, the focus for all students has been on the practical application of their theoretical knowledge. All students have been given maximum time for practical learning, allowing staff to monitor, coach and apply interventions. Every lesson uses peer assessment and coaching, along with teacher coaching and assessment. Continual feedback and next steps are given to fill all practical gaps.

BTEC students have covered all aspects of the written exam revision during lockdown (all year groups). They have also completed all research-based activities, creating BTEC evidence and theoretical knowledge (ready for the practical sessions). Y9 BTEC students will access small group composition sessions with SSt to fill in their practical gaps from missing the upper part of KS3. This will further prepare them for the new Tech Award.

- Covid - How have you integrated remote learning plans with your school curriculum?

All listening activities and further listening playlists are online and available for students to access, as are all Knowledge Organisers. Practical keyboard activities and tutorial videos are also available online and students can access these to support their autonomous learning. Students can download piano apps (if they have tablets) to continue their practical work at home.

All BTEC Unit 1 resources are available to students on [www.misswardmusic.com](http://www.misswardmusic.com)

*Powerful knowledge: It is the substantive content, agreed by the subject specialist as being the best knowledge in the discipline that opens up opportunities for the student. It will not be picked up by students from their everyday life.*

*Cultural Capital: It is the essential knowledge that pupils need to be educated citizens, introducing them to the best that has been thought and said and helping to engender an appreciation of human creativity and achievement.*



- A true love of Music involves learning about the domain of Music. We teach beyond the specification requirements, but do ensure students are well prepared to be successful in GCSE examinations:
- We teach a range of genres and styles, from Bach to Beatles; including music from different countries and cultures, over a variety of instruments.
- Independent listening enquiry is encouraged by the department 'listening station', where students can hear different and related pieces outside of their official learning time.
- Full through vocal curriculum with Vocal specialists from Reception to Year 11.
- 100% of DMP students learn to play 3 musical instruments (Drums, Woodwind, Keyboard) during KS1 and KS2
- 35% of students play a musical instrument at DTA
- Co-curricular is offered to KS3 and KS4. Students are encouraged to explore new and different instruments and to take control of the rehearsal process.
- DTA/DMP musicians have gained Rock School practical qualifications, including 2 students gaining UCAS points for passing post grade 6 examinations. 30 DMP students passed with Merit and Distinction Vocal and Drum Kit exams, including three at Grade 3.
- A culture of autonomous independent practice is developing in the Music department. Year 5 students regularly come through to DTA to practice along with a backing track in the practice rooms to prepare for their next practical lesson; developing time keeping skills and independence.
- A wide variety of extra-curricular groups are available for students to join, including: Soul Band, Choir, Chamber Choir, Rock Band, Samba, Music Theory classes and Senior / Junior Young Voices.
- The Music department hosts three showcases each academic year. These are co-run by BTEC students and include performances from DMP and DTA musicians. The standard of performance is increasing with each showcase.
- Students are invited annually to perform at MAT collaboration concerts, including the upcoming Dixons Conference.
- The instrumental team are based across the MAT. This allows for QA and continuity between primary and secondary phases.
- The department hosts an annual London Theatre residential, allowing our musicians to experience the west end, professional performances, and London theatre workshops.
- Skills trackers are used to track progress in curriculum and instrumental lessons. Accurate monitoring allows for 'live' intervention to be put in place during a practical session. Students are responsible for their mastery time and have autonomy over their practical assessments.
- Online learning platforms are used for students to support their progress in and out of the classroom.

